

# Sammlung

## classischer und moderner Compositionen

für das

## Pianoforte zu zwei Händen.

1. <b>Arditi, L.</b> , Il Bacio . . . . .	10 Sgr.	48. <b>Clementi, M.</b> , Op. 36. No. 1. Sonatine in C-dur .	7 1/2 Sgr.
2. <b>Bach, Ph. E.</b> , Sonate in F-moll . . . . .	7 1/2	49. — " 36. " 2. " " G-dur .	7 1/2
3. <b>do. J. S.</b> , Chromatische Fantasie und Fuge .	20	50. — " 36. " 3. " " C-dur .	7 1/2
4. — " Concert im ital. Styl . . . . .	25	51. — " 36. " 4. " " F-dur .	7 1/2
5. — " Gavotte in D-moll . . . . .	5	52. — " 36. " 5. " " G-dur .	7 1/2
6. — " " G-moll . . . . .	5	53. — " 36. " 6. " " D-dur .	7 1/2
7. — " Gigue in B . . . . .	5	54. — " 37. 3 Sonaten, komplett .	25
8. — " Prälud. u. Fuge über d. N. Bach .	10	55. — " 38. 3 " " " " " " .	30
9. — " 6 kl. Prälud. für Anfänger . . . . .	10	56. — " 50. No. 1. Sonate in A-dur .	30
10. — " 3 Sarabanden . . . . .	5	57. — " 50. " 2. " " D-moll .	30
11. — " 12 kl. Prälud. oder Exercicen . .	20	58. — " 50. " 3. " " G-moll .	30
12. — " Prälud. in C. a. d. wohltemp. Clavier .	5	59. <b>Dusseck, J. L.</b> , Op. 9. No. 1. Sonate in B-dur .	15
13. <b>Bardarzewska, Thl.</b> , La prière d'une vierge .	10	60. — " 9. " 2. " " C-dur .	20
14. — " Douce rêverie . . . . .	7 1/2	61. — " 9. " 3. " " D-dur .	20
15. — " Mazurka . . . . .	7 1/2	62. — " 24. " " " B-dur .	15
16. — " Prière exauçée . . . . .	10	63. — " 43. " " " A-dur .	20
17. <b>Beethoven, L. van</b> , Op. 2. No. 1. Son. in F-moll .	20	64. — " 62. La consolation . . . . .	12 1/2
18. — " 2. " 2. " " A-dur .	20	65. — " Les Adieux . . . . .	10
19. — " 2. " 3. " " C-dur .	20	66. — " La chasse . . . . .	10
20. — " 7. " " " Es-dur .	20	67. <b>Farvarger, R.</b> , Op. 18. L'adieu. Nocturne .	10
21. — " 10. " 1. " " C-moll .	20	68. <b>Field, J.</b> , No. 1. Nocturne C-dur . . . . .	7 1/2
22. — " 10. " 2. " " F-dur .	20	69. — " 2. " " C-moll . . . . .	7 1/2
23. — " 10. " 3. " " D-dur .	20	70. — " 3. " " As-dur . . . . .	7 1/2
24. — " 13. " " Pathétique in C-moll .	20	71. — " 4. " " A-dur . . . . .	10
25. — " 14. " 1. " " E-dur .	20	72. — " 5. " " B-dur . . . . .	5
26. — " 14. " 2. " " G-dur .	20	73. — " 6. " " F-dur . . . . .	7 1/2
27. — " 26. " " " As-dur .	20	74. — " Rondo in A . . . . .	5
28. — " 27. " 1. " " Es-dur .	20	75. — " Sonate in A . . . . .	15
29. — " 27. " 2. " " Cis-moll .	20	76. <b>Fumagalli, Ad.</b> , Op. 33. La Pendule . . . . .	10
30. — " 28. " " " D-dur .	20	77. <b>Gerville, L. P.</b> , Op. 1. Bengali au réveil . .	7 1/2
31. — " 31. " 1. " " G-dur .	20	78. — " 2. Rossignol et fauvette .	25
32. — " 31. " 2. " " D-moll .	20	79. — " 3. Le Carillon de mon clocher .	10
33. — " 31. " 3. " " Es-dur .	20	80. <b>Goria, A.</b> , Op. 1. Le papillon . . . . .	10
34. — " 49. " 1. " " G-moll .	10	81. — " 4. Canzonetta . . . . .	10
35. — " 49. " 2. " " G-dur .	10	82. — " 5. Olga-Mazurka . . . . .	7 1/2
36. — " 51. " 1. Rondo in C-dur .	10	83. — " 6. Caprice-Nocturne . . . . .	10
37. — " 52. " 2. " " G-dur .	10	84. — " 7. Etude de concert . . . . .	10
38. — " Sehnsuchts-, Schmerzens- und Hoffnungs-Walzer .	7 1/2	85. — " 8. " " " " " " " " .	12 1/2
39. — " Trauerm. a. d. Sonate Op. 26 .	7 1/2	86. — " 9. Sérénade p. la m. gauche .	10
40. — " Variation. über „Mich fliehen alle Freuden“ .	10	87. — " 10. L'attente, Nocturne . . . . .	12 1/2
41. — " Rondo in A . . . . .	10	88. — " 11. Le calme, " " " " .	12 1/2
42. — " Andante in F . . . . .	12 1/2	89. — " 12. Alice, Valse . . . . .	10
43. <b>Bertini, H.</b> , Op. 88. Ma Normandie . . . . .	12 1/2	90. — " 13. Andante de salon . . . . .	12 1/2
44. <b>Clementi, M.</b> , Op. 26. No. 1. Sonate in A-dur .	20	91. — " 14. Mazourka brillante . . . . .	10
45. — " 26. " 2. " " Fis-moll .	20	92. — " 15. L'éléganza, Etude . . . . .	10
46. — " 26. " 3. " " D-dur .	20	93. — " 16. Improvisation, Etude . . . . .	10
47. — " 36. 6 Sonatinen, komplett .	25	94. — " 17. Barcarolle . . . . .	15
		95. — " 18. L'espérance, Mazurka . . . . .	7 1/2
		96. <b>Gounod, Ch.</b> , Walzer a. Faust . . . . .	10

Berlin, bei Robert Timm.

# PRIÈRE EXAUCÉE

(DAS ERHÖRTE GEBET)

Antwort auf das Gebet einer Jungfrau

von

**THECLA BADARZEWSKA.**

**Lento.**

**PIANO**

*f* *pesante*

*p* *Ped.* *P*

*Andante espressivo.* *semplice*

*mf*

*con affetto*

*f*

*p*

*p*

*dolce*

*con molto espressione*

*f*

*mg.*

*cantando m.d.*


The musical score is written for piano on five systems of grand staves. The first system begins with a mezzo-forte (*mf*) dynamic. The second system is marked *con affetto* and includes a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the fourth measure. The third system continues the piano texture. The fourth system features a piano (*p*) dynamic in the first measure and a *dolce* (sweet) instruction in the third measure. The fifth system is marked *con molto espressione* (with much expression) and includes a forte (*f*) dynamic in the second measure. The system concludes with a mezzo-giochiato (*mg.*) dynamic and a *cantando m.d.* (singing in a cantabile manner) instruction.



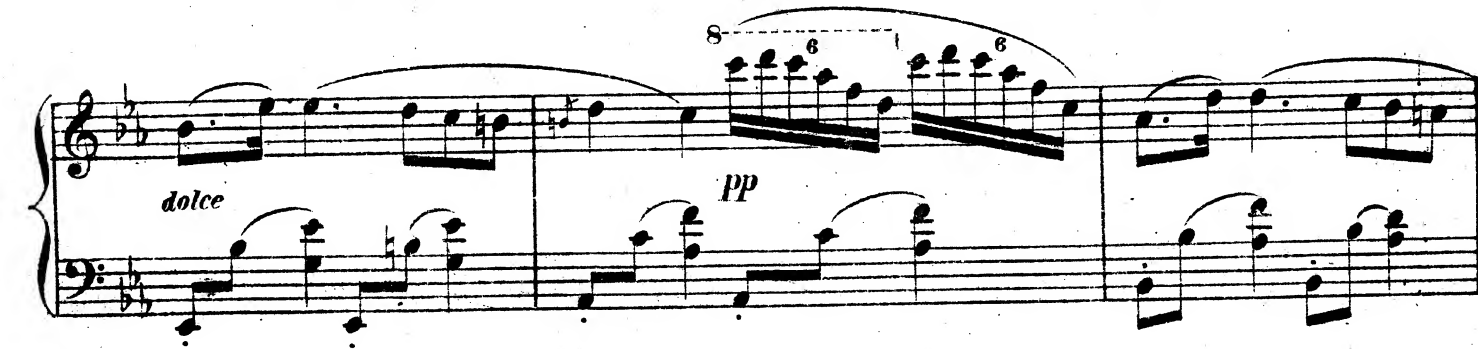
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of eighth-note chords in the right hand, with the left hand providing a steady accompaniment of eighth notes.



The second system continues the musical piece with similar eighth-note chordal patterns in the right hand and accompaniment in the left hand.



The third system introduces a dynamic change with a forte (*f*) marking. The right hand features more complex chordal textures, including some triplets, while the left hand continues its accompaniment.



The fourth system begins with a *dolce* (sweet) marking. It features a series of sixteenth-note runs in the right hand, marked with a piano (*pp*) dynamic. The left hand continues with a simple accompaniment.



The fifth system continues the sixteenth-note runs in the right hand, also marked with a piano (*pp*) dynamic. The left hand accompaniment remains consistent with the previous systems.

This page of musical notation is for a piano piece, featuring five systems of staves. The notation is complex, with many trills and rapid passages. The key signature is B-flat major (two flats). The dynamics range from *pp* (pianissimo) to *f* (forte). The notation includes many trills, some marked with '8' and '6', indicating eighth and sixteenth notes. The piece is written in a style that suggests a late 19th or early 20th-century composition.

System 1: Treble and Bass staves. Treble staff has a trill marked '8' and '6'. Dynamics: *pp*.

System 2: Treble and Bass staves. Treble staff has a trill marked '8' and '6'. Dynamics: *pp* and *f*.

System 3: Treble and Bass staves. Treble staff has a trill marked '8' and '6'. Dynamics: *pp*.

System 4: Treble and Bass staves. Treble staff has a trill marked '8' and '6'. Dynamics: *f*.

System 5: Treble and Bass staves. Treble staff has a trill marked '8' and '6'. Dynamics: *f*.

*p*

*f*

*decrescendo*

*p*

*calando*

*sempre decresc.*

*pp*

*estinto*

The musical score consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a *decrescendo* instruction. The fourth system contains *calando* and *sempre decresc.* markings. The fifth system starts with *pp* and ends with *estinto*. The notation includes numerous slurs, ties, and complex melodic patterns.